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VOTIVE AXES FROM ANCIENT MEXICO II

MARSHALL H. SAVILLE

IN THE last issue of *Indian Notes* I presented an illustrated study of an interesting series of votive axes from ancient Mexico and the material related thereto. Additional data have come to hand which will be described in the present supplementary note.

Dr. Alfonso Caso, the distinguished student of Mexican archeology in the City of Mexico, has courteously sent me photographs of two related examples in the collections of the Museo Nacional of Mexico, and Dr. Walter Hough has been so good as to have photographed a highly important specimen in the United States National Museum at Washington.

In the two objects illustrated in figs. 97 and 98, in the National Museums in Mexico and Wash-

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ington respectively, a distinctive feature of the votive axes, namely, a cleft in the forehead, will



be observed. This feature is much more highly accentuated than in the axes illustrated in the previous study (figs. 83-93). The V-shape cut extends well into the forehead.

From the photograph of the ax in the Museo Nacional of Mexico, above referred to (fig. 97), it is seen that the object is of celt form, in which it differs from the others of the series, which are of the grooved-ax type. Of

FIG. 97.—Votive ax of jadeite in the Museo Nacional of Mexico. Height, 11 inches. (Courtesy of Dr. Alfonso Caso)

dark greenish-gray stone, it is eleven inches in height and four inches in width,

hence is approximately the same height as the four analogous axes. This specimen was ac-

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quired by the Museo Nacional in 1927 from a collector in the State of Puebla, who had obtained it from the Mixteca region. Dr. Caso calls attention to the practical identity of the representation of the eyebrows in this specimen and of the votive ax in the British Museum. He notes, however, that while the eyebrows in the London ax are sculptured, in the Museo Nacional example they are incised. Incised designs are a feature of a number of specimens previously illustrated, especially those fashioned from jadeite and other hard green stones. In fact, the famous Tuxtla statuette of jadeite, now in the United States National Museum, has this secondary style of decoration in the hieroglyphic inscription which records the oldest known Mayan date thus far discovered.

The upward flaring, raised lips, and the hands placed together in the middle of the body, are dominant characteristics which bring this new example of votive ax into direct relationship with the others of this type. The other feature, the forehead cleft, is pronounced.

An even more striking addition to our series is the beautiful green-stone idol (fig. 98) in the National Museum at Washington. It is eight and five-sixteenths inches high, three and seven-eighths inches wide, and three-quarters of an



FIG. 98.—Green-stone idol in the United States National Museum. Height, $8\frac{5}{16}$ inches.

inch in thickness. The head is a close counterpart of that of the London ax, and the neck of the effigy simulates the groove of the other true axes of the series. The distinctive style of carving of the London specimen, emphasized in the treatment of the face of the idol, is almost duplicated in the Washington idol. Noteworthy are the eyes,

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which are not of the sloping oval type, and the design of the eyebrows, identical in the two specimens. The forehead cleft is as deeply cut as in the specimen in the Museo Nacional. In the lower edge of this idol are nine little incisions, identical in number with those found on the jadeite votive ax in the Kunz collection of the American Museum of Natural History. This increases the force of my suggestion that the ten toes are represented, as also brought out in this manner in the jadeite idol illustrated in fig. 93 of my previous paper. In neither of the two new examples under consideration is there an indication of a knife held in the hands.

In my first study of these objects, the forehead cleft was noted in only two of the four major specimens of votive axes in the series; namely, in the London example and in the ax in the collections of this Museum.¹ A further examination of the two examples in the American Museum of Natural History reveals the same important characteristic. One of these, of jadeite, is now illustrated in three views in fig. 99. In the rear view will be seen a slight groove, which no doubt once extended to the occiput, but as a section of the ax

¹ In the first paper, through an unfortunate oversight, the votive ax recently acquired by this Museum was not credited as the gift of Mrs. Thea Heye, wife of the Director.



FIG. 99.—Votive ax of jadeite in the Kunz collection of the American Museum of Natural History. Height, 11 inches.

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has been cut away at this place, the lower part of the groove has been destroyed. The removal of this piece was probably done by natives into whose hands the ax had fallen in later times, for it is hardly likely that an effigy of such a potent deity



FIG. 100.—Jadeite breast-ornament in the Museo Nacional of Mexico. Height, 4 inches; width, 5 inches. (Courtesy of Dr. Alfonso Caso)


would have been mutilated by those who held it as an object of worship.

The other ax in the American Museum of Natural History (fig. 88 of the previous publication) is provided with a groove or cleft beginning

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at the middle of the top of the head and extending downward in a deeper groove through the upper corner of the projection. In the three specimens to which I have now called attention, this cleft is not visible from the front, whereas in the two examples now presented for the first time, and in the several specimens of this class hitherto described, the contrary is the case.

The other specimen in the Museo Nacional of Mexico, of which Dr. Caso has kindly sent a photograph (fig. 100), is a beautifully carved piece of translucent green jadeite, acquired by the Museum in 1910, and believed to have come from the Mixteca. It is four inches in height and five inches long. It bears the tiger mask and has secondary incised decoration in various parts. In place of the cleft, there is a projecting block, recalling the treatment of the head in the votive ax in the Peabody Museum of American Archæology and Ethnology, illustrated in fig. 89 of our former article. On this block is this incised design, hardly visible in the photograph, but drawn from



() () the original by Dr. Caso. While
 this specimen differs somewhat in
 treatment from the others of the
 series, Dr. Caso is of the opinion that it belongs
 to the same cult and should be included in a study
 of this class of idols.

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JOHN W. QUINNEY'S COAT

F. W. HODGE AND W. C. ORCHARD

WHILE the late Alanson Skinner was conducting studies among the Stockbridge Indians of Wisconsin, he endeavored to procure for the Public Museum of the City of Milwaukee, and later for the Museum of the American Indian, Heye Foundation, a beaded and painted coat, probably of elk-skin, that had belonged to John W. Quinney, both because it was an excellent example of old Stockbridge handiwork and for its association with the most noted representative of the tribe in recent times. Each attempt proved unsuccessful, but the coat has at last been acquired by the Museum and is illustrated in figs. 101 and 102.

The name Quinney (also spelled Quaunaukaunt and Quinequan) has long been prominent among the Mahican Indians. When in 1734 Rev. John Sergeant ¹ commenced his missionary work among

¹ This is the Sergeant who wrote "A Letter from the Rev^d Mr. Sergeant of Stockbridge, to Dr. Colman of Boston; Containing Mr. Sergeant's Proposal of a more effectual Method for the Education of Indian Children," etc. Boston, Printed by Rogers and Fowle, for D. Henchman in Cornhill. 1743. An exact reprint of this interesting little book, which includes Dr. Benjamin Colman's "Return in Compliance with Mr. Sergeant's Request," has been issued privately by Mrs. Thea Heye, wife of the Director of the Museum.

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the Mahican, who two years later were settled at Houssatannoc (Housatonic), or Westenhuck, Mass., John Quinney became his assistant and interpreter, and continued as such until Sergeant's death in 1749. He aided in translating *The Assembly's Catechism*, published in 1795 at Stockbridge, as Houssatannoc had come to be known, whence the popular name of the Mahican established there. John Quinney and Captain Hendrick Aupaumut translated *The Shorter Assembly's Catechism*, printed without title-page, place, or date, but probably published at New Stockbridge, N. Y., about 1818, the Stockbridges having removed to Madison and Oneida counties in 1785-87 at the invitation of the Oneida, at least those who had not migrated long before to Indiana and Pennsylvania. A copy of the latter booklet is in the library of the Museum.

In 1833 the Stockbridges, together with some Oneida and Munsee, removed to Green bay, Wis., and settled on land purchased from the Menomini. But many dissensions arose between the Menomini and the newcomers, especially after the treaty with the United States in 1839; therefore the act of March 3, 1843, was passed, providing for the subdivision and allotment in severalty of the remaining Stockbridge lands. A part of the tribe refused to be governed by this act, and Congress

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repealed it, August 6, 1846. It was found impracticable to carry this act into effect, and in the hope of settling all difficulties the treaty of November 24, 1848, was concluded, by which the Stockbridges agreed to cede their remaining lands and to remove west of the Mississippi. A tract was selected for them in Minnesota, but they refused to be removed. The treaty of February 5, 1856, was therefore concluded, by which another tract was purchased for the Stockbridges and Munsee from the Menomini in the present Shawano county, Wis., where most of them have since resided, although some remained on Lake Winnebago.

In these and in all subsequent movements until his death, July 21, 1855, John W. Quinney took a leading part. Born at New Stockbridge, N. Y., in 1797, he was one of three boys who, under the patronage of the Government, was given a common school education by Caleb Underhill of Westchester, N. Y. In time, by reason of his alacrity and proficiency, almost the entire tribal business was entrusted to him, and in 1822, he, with two others, formed a deputation which went to Green bay where the treaty was concluded with the Menomini by which were purchased the lands needed for the future home of the New York emigrants. In 1825 he was instrumental in the

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FIG. 101.—The front of John W. Quinney's coat.
(16/5161)

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passage of an act by the New York legislature granting his tribe full value for their New York lands, thus enabling them subsequently to remove to Green bay. Quinney was very active in behalf of his people in the following years, especially in procuring, in 1832, a grant on the east side of Lake Winnebago. About the year 1833 he framed a constitution, as the basis of a tribal government, which was adopted and led to the abandonment of hereditary chieftainship; and in 1846 he effected a repeal of the act of Congress of 1843 which made citizens of his tribesmen, thus permitting them to enjoy their own customs and government. He was one of the councillors who signed the treaty of 1848 which receded to the Stockbridges their old holdings on Lake Winnebago after the unsuccessful attempt to remove them to the west. In 1852 Quinney was elected grand sachem, an office which he filled honorably until his death three years later.

John W. Quinney married Lucinda Lewis, a Stockbridge-Munsee, who was born at New Stockbridge, N. Y., April 20, 1814. Their son, Osceola, born at Stockbridge, Wis., June 10, 1839, married Phoebe Ann Doxtator, a Stockbridge, December 6, 1879, she being then nineteen years of age. It was from this Phoebe Ann Quinney, the daughter-in-law of John W., that the coat was

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obtained. At the same time various documents pertaining to the Stockbridge Indians were procured.

The coat above referred to, which seems to be of elkskin rather than of deerskin, was referred to by Mr. Skinner in the following terms:

"There is a deerskin coat in the possession of one of the Mahikan survivors which represents an ancient northeastern Algonkian type in a modernized form. The cut and tailoring resembles the work of the Naskapi and other far northeastern tribes. The designs are in beads and reddish paint, and are typical northeastern double curves. There is no hint of Iroquois influence about the specimen."¹

The beadwork with which the coat is ornamented is of the overlaid or spot-stitch type.² The beads, however, are not sewed directly to the coat, but to pieces of thin, well-tanned deerskin shaped to fit the design, which are sewed to the

¹ Skinner, Notes on Mahikan Ethnology, *Bull. Pub. Mus. City of Milwaukee*, II, no. 3, Milwaukee, 1925. All the Mahican specimens described in this bulletin were later acquired by exchange with the Milwaukee Museum, with the exception of some strings of wampum; hence the Mahican collection in the Museum of the American Indian, Heye Foundation, is probably now as complete as it is possible to make it.

² Described in Orchard, Beads and Beadwork of the American Indians, *Contr. Mus. Amer. Ind., Heye Found.*, XI, 1929.

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FIG. 102.—The back of John W. Quinney's coat.
(16/5161)

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garment. There are thirteen such pieces around the bottom of the skirt, alternating diamond-shape and circular. There are also two circular pieces on the back below the shoulders, and narrow strips cover the seams where the sleeves join the shoulders. The lapels also are faced with deer-skin to which beads are sewed.

The beaded patterns selected vary somewhat in character. The lapels bear a graceful floral design similar to the work of the Chippewa and other Indians of the Woodland area, while the circular and diamond-shape pieces bear designs which tend toward geometrical shapes. The two shoulder-bands are decidedly in the latter class, being alternating squares of green and white beads.

In addition to the beadwork a painted ornamentation has been introduced, consisting of lines, dots, and leaf-like forms, their color suggesting the use of berries of some kind to produce a crimson stain. As the illustration shows, the panels of beadwork around the bottom of the coat are between two rows of parallel painted lines with dots between, and elongate leaf-like patterns separate the patches of beadwork.

The cut and tailoring of the coat, with its wide flaring skirt and constricted waist-line, together with the painted decoration, are features strongly

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resembling the general style of Nascapi coats. To complete the mingling of seemingly diverse influences, a padded and quilted lining, so common in Chinese clothing, has been fitted to the body of the garment. Brass buttons and looped leather thongs close the opening down the front.

MOHAWK BURDEN-STRAPS

WILLIAM C. ORCHARD

AMONG the examples of weaving by the Eastern Indians in the collections of the Museum are three burden-straps, known also as pack-straps and tumplines. The workmanship employed in weaving these articles, and their artistic decoration, are so exceptionally good that a description of the technique may be of interest.

The first example, which came into the possession of the Museum by purchase in London, England, without definite information as to its origin, is shown in fig. 103, *c*. The second (*a*) was received early in 1910 through the late Miss E. Pauline Johnson, a talented Mohawk (Tekahionwake), daughter of G. H. M. Johnson (Onwanonsyshon), a distinguished chief of the Six Nations. The third specimen (*b*) was recently presented



FIG. 103.—Mohawk burden-strap. Length of decorated bands, $23\frac{3}{4}$, 25, and $22\frac{1}{2}$ inches. (2/5326, 16/5208, 1/9643)

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by Mr. Gari Melchers, with other choice material which was noted in the July issue of *Indian Notes*. As the three pack-straps are identical in technique, we feel justified in ascribing all of them either to the Mohawk, among whom Miss Johnson's specimen originated, or to a cognate tribe. A description of the technique of Miss Johnson's specimen will suffice for all.

Such examples of woven fabrics from the Eastern Indians are extremely rare. The materials used are an unidentified Indian hemp, moose-hair, and some trade beads. The broad parts of the straps, which passed across the chest or forehead when a load was being carried, are artistically decorated with dyed and undyed moose-hair. The design is the only detail in which the three specimens differ, as shown in fig. 103. The process is the much-used and simple variety known as twined weave, consisting of two weft-strands twining over one another between the warp as shown in fig. 104. The decorated bands are beaded along each edge, as shown in the same figure. The beads are strung on a fine string, laid along each side of the weave, the beaded string being enclosed by the turning of the weft to recross the weave, a bead between each turn.

The shape of the band suggests that the weave was started in the middle of its length, since the

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fabric is reduced in width as it nears the ends, an effect produced by including two or more warp-strands in the twining at certain intervals, as shown in fig. 105. This illustration is presented to show the weaving elements spread apart in order that the grouping of the warp-strands may

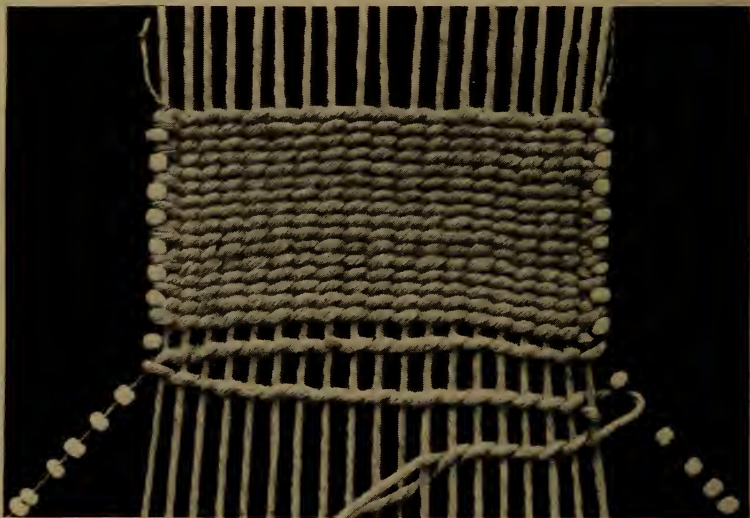


FIG. 104.—Technique of the twined weave and the beaded edge.

be clearly seen. On the completion of the weave, the ends of the warp-strands were braided and formed the tie-strings for the packs. In two of the specimens these strings were reinforced before braiding by the addition of a number of strings, their ends being held fast by the last few rows of

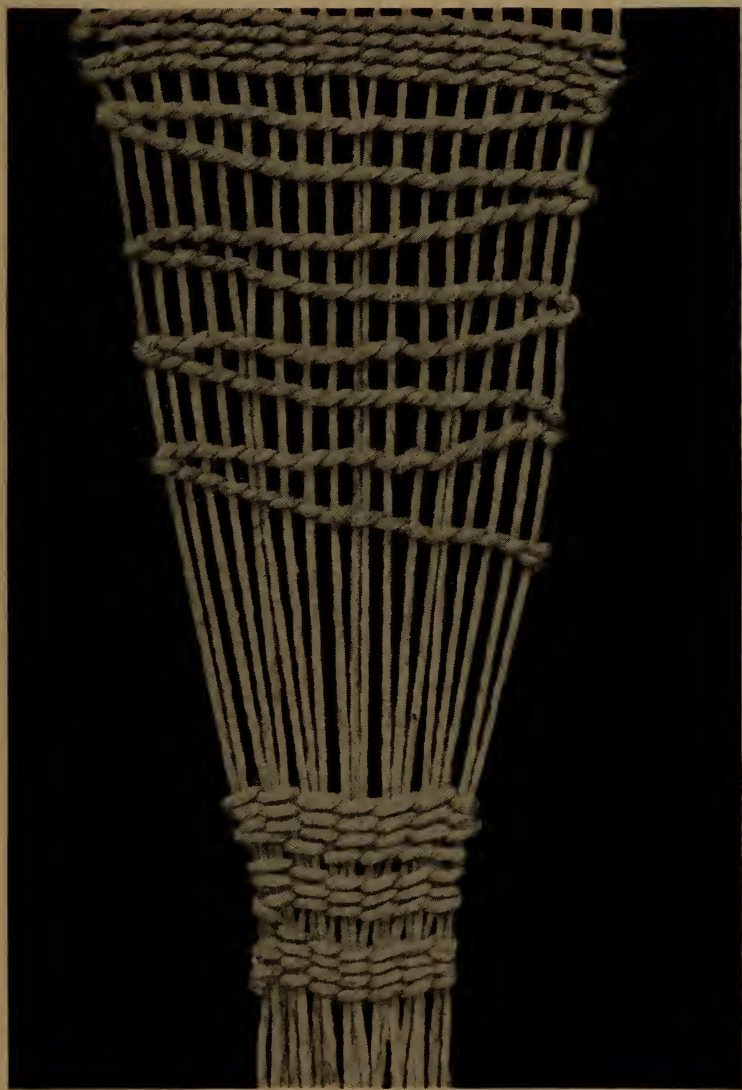


FIG. 105.—Method of reducing the width of the weave by enclosing two or more warp-strands by the twining weft.

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the crossing weft-strands, evidently for the purpose of giving more substance to the tie-strings.

The designs in moose-hair were made by false



FIG. 106.—Method of wrapping the weft with moose-hair to produce a design.

embroidery, or the imbricated technique; that is, the moose-hair was wrapped around the weft with four or five turns on the front or face side of the weave (fig. 106) and does not show on the back

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FIG. 107.—Mohawk burden-strap. Total length, 16 ft., 6 in.; length of decorated band, $23\frac{3}{4}$ in., width, $2\frac{3}{8}$ in. (2/5326)

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except where the ends of the hair were made fast.

In describing a similar piece of work by an Anasagunticook woman of Maine, Mr. C. C. Willoughby¹ states that the embroidery was done during the process of weaving and not after its completion. It is difficult to conceive how designs of such perfect balance could have been worked in this manner. A system of counting the weft-strands between the warp as they were covered with the moose-hair was apparently the guide for accuracy, with perhaps a pattern to work from as the weaving progressed. By whatever method the work was done, the three specimens illustrated are remarkable examples of Indian craftsmanship.

The colors are of those beautiful soft shades produced by the use of native dyes.

The general technique in weaving and in decoration is not by any means uncommon. It has been employed by Salish and Shahaptian Indians in producing those highly decorative, soft woven bags and pouches which may be seen in any representative collection of American Indian art. The well-known Tlingit twined basketry is of the same technique. However, the soft woven pouches and bags produced by the Shahaptians and the Salish are very coarse in comparison with our

¹ Textile Fabrics of the New England Indians, *Amer. Anthr.*, VII, no. 1, p. 92, Lancaster, Pa., Jan.-Mar., 1905.

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Mohawk specimens, as a counting of the weave reveals. The Mohawk examples have an average of twenty-five picks to the inch, while the others have an average of twelve picks.

A burden strap, with the braided tie-strings, is shown in its entirety in fig. 107.

The dimensions of the three burden straps are:

Fig. 103, *a*. The embroidered band, $23\frac{3}{4}$ in. by $2\frac{3}{8}$ in.; entire length, 16 ft. 6 in. (2/5326).

Fig. 103, *b*. Embroidered band, 25 in. by $2\frac{1}{4}$ in.; entire length, 18 ft. 2 in. (16/5208).

Fig. 103, *c*. Embroidered band, $22\frac{1}{2}$ in. by $1\frac{3}{4}$ in.; entire length, 15 ft. (1/9643).

A PROPOSED INDIAN PORTFOLIO BY JOHN MIX STANLEY

F. W. HODGE

SO FAR as we are aware, it has not been known, at least in recent years, that John Mix Stanley, noted as a painter of Indians and of Indian life three-quarters of a century ago, contemplated the publication of a portfolio of reproductions of his sketches with accompanying descriptive text by another hand. There is internal evidence in the preface of the proposed work that such of the

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text as was finished was prepared probably during the winter of 1868-69, for it mentions the treaty of Medicine Lodge which was concluded in October, 1867, as well as the Indian population of the United States in 1868 and the approaching completion of the Pacific railway, which took place May 10, 1869. The author of the text is not known, but in diction it is not unlike the style of Judge James Hall, who with Thomas L. McKenney compiled the great work on the Indians which was first published at Philadelphia in three folio volumes in 1833-44; but as Hall died in July, 1868, it would seem that he should be eliminated as the possible author.

In the last issue of *Indian Notes* we mentioned (page 326) a collection of Indian objects that had generously been given to the Museum by Mr. Gari Melchers—a collection which Mr. Melchers' father had acquired from Stanley's widow evidently soon after her husband's death in 1872. Accompanying the Indian objects were eight printed sheets in folio, the type-page measuring $7\frac{1}{2}$ inches wide by 12 to $13\frac{1}{4}$ inches high, with generous margins. The sheets are well printed, on one side only, and from the numerous typographical errors, which need no expert eye to detect, it is evident that the printed sheets are press-proofs. As the present sheets were among

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Stanley's personal belongings it is quite likely that no edition was ever printed.

The text mentioned consists of a Preface, three sheets; "Prairie Indian Encampment," two sheets; "Chinook Burial Grounds," two sheets; "Buffalo Hunt," one sheet. The text is complete, so far as it goes, but whether other descriptions were set in type, or even written, we do not know.

The description of the buffalo hunt is not in harmony with Stanley's painting of the hunt of the Keechie (Kichai) Indians "on the Southwestern prairies" preserved in the Smithsonian Institution with four other canvases by the same artist.¹ Indeed the text states:

¹ See Portraits of North American Indians, . . . painted by J. M. Stanley, p. 52, *Smiths. Misc. Coll.*, 11, Washington, 1852 [1862]; F. W. Hodge, *The Origin and Destruction of a National Indian Portrait Gallery*, *Holmes Anniv. Vol.*, Washington, 1916; and compare D. I. Bushnell, John Mix Stanley, Artist-Explorer, *Smiths. Rep. for 1924*, p. 512, pl. 6, Washington, 1925. Bushnell says: "The tribe represented in the picture [of the buffalo hunt on the Southwestern prairies] is not mentioned, nor is it now possible to identify the Indian." On the contrary Stanley not only plainly lists the picture with his other canvases of Kichai subjects, but notes it in his index as "Keechie." The plate is reproduced also in *The Diary of Susan Shelby Magoffin*, published under the main title *Down the Santa Fé Trail and into Mexico*, edited by Stella M. Drumm, New Haven, 1926. Mrs. Magoffin mentions Stanley as a member of the party at Council Grove in 1846, re-

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The locality portrayed by the artist in this spirited sketch of a buffalo hunt is taken from nature. It represents a grassy plain in the neighborhood of the "Three Butes,"—landmarks well known to all who have visited Fort Benton, Montana Territory, which, when seen from a distance of fifty or sixty miles, resemble in shape three huge pyramids. The pale hues of the sky, and the soft, delicate violet tints which bathe the far away sides of the mountains, indicate the early morning hour. In the foreground we have a herd of buffaloes pursued by a small band of Blackfeet Indians on horseback, some of whom have plunged their steeds into the very thickest of the throng. The hunters are engaged, some with bows, others with lances, and some with guns, in indiscriminate slaughter. Immediately in front of the spectator and the black, rushing mass of frightened and infuriated animals, charges a brave at full speed, armed with one of those shot guns which are considered best adapted for use on horseback. The rider's powerful white steed bounds along with raised head, streaming tail and mane, distended nostrils, proudly arched neck, and ears well laid back, a splendid picture of equine life and action, keenly enjoying the excitement of the chase. The brave on the sorrel horse, who follows in the rear of the herd, is just in the act of discharging his bow. Six other mounted Indians are doing execution among the

ferring to him (pp. 19-20) as "rather celebrated for his Indian sketches."

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herd, dealing out death with bow and lance. On the right hand, a brave seated on a dun colored horse, has succeeded in separating a buffalo from its companions, and is thrusting his lance into the side of a second animal. The results of the attack are already apparent. In the trail of the Indians and their game, a large bull lies bleeding in the grass, with a couple of arrows planted into his body behind the shoulder. Near the head of the herd, another bull, his shaggy mane almost covering his blood-shot eyes, reels mortally wounded. He has broken loose from the rest, and though dashing off, only to fall and die, his whole form swells with rage and vengeance. In the background tower the mountains, among which the conical summit of one of the "Butes" occupies the most prominent place.

The Preface opens by setting forth the general characteristics of the Indians according to the views of the author and paints a gruesome picture of their destiny. "Many of the old tribes and nations are already laid in their grave; some have been dispersed and are strangers in the home of their fathers; others have become mere fragments and linger like ghosts around their ancient habitations." Briefly reviewing recent Indian outbreaks which were costing the Government "a couple of millions per week," the writer expresses the belief that "ordinary legislation is powerless to protect the aborigines against gradual but cer-

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tain extermination." He decries the effect that the completion of the Pacific railway must have on the Indians and how their ultimate extinction will be accelerated thereby. All of which reflections suggested to Stanley the idea of publishing the work, "in which his pen and brush co-operate in portraying the customs, habits and manners of the North American Indians, as they were when he saw them."

Next follows an account of the artist's various trips to the Western country for the purpose of painting the Indians, which "may be said to date from a visit to Fort Gibson, Arkansas, where he began in the fall of 1842 to lay the foundation for that famous gallery of aboriginal celebrities which was unfortunately destroyed January 24, 1865, by fire in the Smithsonian Institute, at Washington." It mentions Stanley's attendance at the Talequah council in June, 1843, "attended by seventeen different prairie and border tribes. . . . On this occasion over fifteen thousand [*sic*] Indians went daily through their favorite ball plays, dances and other diversions, which enabled the artist to enrich his portfolio with many interesting and valuable sketches." The preface mentions also the trip with Gen. Stephen Watts Kearny's expedition in 1846 from Westport (Kansas City), Missouri, via Bent's Fort to

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Santa Fe, thence, with Kit Carson as guide, to the Gila, across the Colorado to San Bernardino and San Pasquale where engagements were fought with the Mexicans. In the latter encounter "Mr. Stanley lost all his clothing, effects, etc., but he succeeded in saving his sketches, paint and canvas, the loss of which would have been irreparable." Stanley is credited with an appointment as topographical draftsman on Kearny's staff during this journey.

Completing his official engagement at San Francisco, in 1847-48 he took some Indian guides and at his own expense made a tour of the entire territory of Oregon, where he "painted the principal chiefs and warriors of the different native tribes." Returning to San Francisco he sailed for the Sandwich Islands, where "he was employed to paint King Kamehameha I [II] and his consort." It was from the Sandwich Islands that "he shipped to the Atlantic States a large and valuable number of Indian curiosities collected in Oregon, which were unfortunately lost in the shipwreck of a whaler." His association with Isaac I. Stevens, Governor of Washington Territory, in 1853 (Stanley's fourth trip), is set forth; it was on this journey that he renewed acquaintance with the Indians of the upper Columbia river and "became personally and in-

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timately acquainted with all the tribes on the upper waters of the Missouri—the Creeks [Crees], Assinniboins, Crows, Sioux, Blackfeet and others, dwelling in the regions east of the Rocky Mountains.” The author lists the tribes visited by Stanley “in these eleven years,” an experience which brought forth the assertion that “Mr. Stanley may therefore with justice be regarded as one of the highest living authorities on Indian life and character, and a pictorial history by him, which illustrates the sports, amusements, domestic occupations, dress, wigwams, religious ceremonies, dances, ball plays, hunting, fishing, burials, in short, everything that tends to throw any light upon a race which is now fast melting away before the advance of civilization, must prove a valuable contribution to American history. The period when the red men, who were once the sole occupants of our prairies and forests, will survive only in song and story is not far distant, and these truthful yet vivid delineations of a numerous nation of human beings will then constitute one of their best and most authentic records. The Indian of North America is, as he expresses it in his own touching language, ‘fast traveling towards the setting sun,’ and whatever coming generations can hope to know concerning his former condition must be obtained from those

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who knew him so long and intimately as the author of the series of sketches herewith submitted to the patronage of an intelligent and discerning public."

Nearly all of Stanley's finished paintings having been destroyed three or four years before, it was his evident intention to illustrate the portfolio with drawings that were to have been made from his field sketches. Why the project did not materialize we have no knowledge. Possibly it was because such interest in the Indians as then existed was satisfied by the illustrated works of McKenney and Hall (issued in various editions), J. O. Lewis, Schoolcraft, and especially Catlin, who survived Stanley by only eight months. In any event it is a pity that Stanley's ambitious attempt should not have reached fruition.

THE OLD-TIME METHOD OF REARING A DAKOTA BOY

MELVIN R. GILMORE

IN THE Dakota nation in old times in all respectable families the parents took care and gave thought and study to the matter of the home training and education of their children. Parents

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loved their children and did not carelessly leave them to stray about the neighborhood uncared for, without counsel and guidance, and without oversight of their companionship and occupations. Loving parents, having proper family pride, looked after their children and kept them at home or allowed them to go out in suitable company of other children, when they knew where they were going and what they were doing. They impressed upon their children's characters the principle of family pride, and children in respectable families were inclined to heed the counsel of their parents and to give attention to their teaching.

Such parents dressed their children as well as their circumstances allowed, and provided them with elegant clothing for public occasions, so that the children would not feel themselves slighted or lacking in dignity. Thus the children, seeing that a respectable standard was set for them, would be disposed to hold themselves worthy.

A boy's best suit, tunic, leggings, and moccasins, would be ornately embroidered with porcupine-quills. Sometimes his best pair of moccasins would be decorated with porcupine-quill embroidery even on the soles. When a boy became old enough to ride he would be given a first-class saddle horse. He was also given a saddle blanket decorated with porcupine-quills or with beads.

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He was taught how to take care of his horse and outfit, and to have proper pride in keeping them in good condition. As a boy grew in stature and improved in knowledge and skill, more tasks and duties were laid upon him, so that he had occasion to feel that he was coming to be an individual of some worth and responsibility in the community. He was gradually brought to feel that he had a personal name and place to maintain. One of the earliest duties assigned to boys was the care of the family band of horses while they grazed upon the prairie.

A good and comfortable place in the lodge was assigned to each child for his own, and there he could keep his own things and feel that he had a place of some consideration. Thus was inculcated a feeling of personal dignity and sense of obligation to maintain personal worth. The place assigned to a child in the lodge was his sleeping-place at night and the place where he could sit at any time when he was in the lodge in the daytime. A canopy decorated with painting was hung overhead at this place, and his bed and his personal belongings were kept in order. The personal belongings of a boy included a knife and decorated knife-scabbard, an awl in a decorated awl-case, a head-dress, a hairbrush made of the needles of the needle-grass, strips of otter-skin to

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wrap his hair braids, and narrow strips of deer-skin decorated with porcupine-quills to tie the otter-skin wrappings of his hair. Here also were provided a case of paints of various colors for decorating his person on occasions, and a wooden bowl and a buffalo-horn spoon for taking his food. In such manner loving parents, caring for the proper rearing of their children, provided for them everything of the best that they could afford. So they did for their girls, too, as well as for their boys.

But it was not only in the provision of good clothing and food and personal comforts and ornaments that parents showed care and affection for their children. They also took care for their moral, intellectual, and social training. They would never use a whip on a child. That would be treating it like a slave or an irrational creature. They were careful not to subjugate or break the free spirit of the child, making it slave-like and cringing. They would not scold or roughly reprove a child, but would admonish it gently and reasonably, careful not to hurt its feelings or wound its spirit.

Children were instructed at home in all the things which were needful to them in their station in life. They were taught and trained to skill in the crafts necessary for them to practise in adult

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life; they were taught the geography of their country and of the neighboring countries, the elements of the botany and zoölogy of their region, the history and political organization of their own people, the linguistic principles and correct usages of their own language, and they were taught the codes of ethics and of etiquette of their people. They were taught to have reserve and self-control in action and in speech, and to have proper respect for age and for wisdom.

If a child lacked such careful home training people would say it was as though it had no parents, or that its parents did not care for it, and that it grew up like the wild animals. Such remarks would be a shame both to the parents and to the neglected child.

Children of respectable and well-to-do parents would be made members of certain social organizations, and on occasions of public gatherings were expected to take part and to make many gifts and to do their share in giving public entertainments and feasts. Thus they attained social recognition. On such occasions, when a horse was given, or some other valuable gift was made in the name of the child, of course it was so announced publicly by the herald. Besides the announcement made by the herald recognition would be made by the recipient of the gift, usually some

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old or poor unfortunate person, who would step into the dancing circle and there dance and sing the praise of the child as a generous and praise-worthy person. In all such ways self-respect and the sense of personal responsibility were cultivated and fostered in the children of good families.

SOME SENECA STORIES ¹

JOSEPH KEPPLER

Hunter and Deer

LONG ago, hunter, good one, he chase, catch 'em *näogeh* (deer). He hold fast, he say, "Why you running from man?" *Näogeh*, he say, "Smell; no like 'em how." Man he ask, pointing to his feet, arms, all parts of body in front, back, all around he pointing, "This, this, this?" That way he asking. *Näogeh* he say nothing. Then the last, the man, he pointing in his ear—then deer, he no like, he run like wild animals. That's the last, so he telling it.

¹ Recorded as told by Tawahnyos (Awl Breaker) of the Seneca Wolf clan, war-chief of the Hodennosaune.

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Wizard Story

Old times Skooⁿyadi, he big somebody, he brother and he. Brother more younger, he got more bigger, and little baby. Skooⁿyadi meeting him on road tell, "How you feeling?" Brother say: "Happy." "Your baby make you happy?" "Yes," he say the younger, "I love the best I can." "Well," say the witch-man brother, "your baby dying before the sun go." That morning he tell him so. That day, before the sun go, the baby, he die.

Younger brother, he feeling very sad, he cry, by and by he getting mad, more mad. He pick 'em up tomahawk. He run for kill 'em Skooⁿyadi. He fight 'em. He hit tomahawk right in witch-man's head. No good, that. He fighting awful. He hit 'em. He cut 'em off head, by and by. No good that. Witch-man fight 'em like hell—long time—maybe one hour, maybe longer time. Younger brother, by and by, he kill 'em good. Blood everywhere, lots blood. When dark night, where witch-man his blood—there like fire—big light—big glowing. Damn awful.

The Big Thunder

Ganyudeio, he tell it that way, the time coming soon, when wild animals in woods so awful scarce,

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the birds in the air, and the fishes in the waters; when people they see with their eyes what nobody see it before; when wagon run along the ground, no horse, no cow, nobody he pull; when hearing man talking far off, you no can see him where; when men they fly; and peoples fighting wars of all the worlds together; when a snow cover the earth, red with big blanket, color like blood, then coming the time soon, when the great Thunder coming up from the east. That's the time, when the Thunder come from the east.

Awful noise then, and fire terrible, burning up everythings, living and dead. The wicked, they burn slow, dying long. The good ones, they fall in long sleep before that time. They finish this life, and travel to the God land in the Spirit Place of the Hereafter where nobody suffer, nobody die, but happy, everybody, all times forever.

Why Game has Become Scarce

Grandfather, my father he tell it, that's the way it happen: A great cloud cover it up, all this land. Nobody can see. When it lift up, all gone the wild animals, the bear, deer, wildcat, wolves gone, most all gone, just a few left; and of birds, big ones and the smaller, pretty near all gone too. The great Maker of All, he lift them all up, in that big cloud. He take 'em away from this earth to the Spirit Land.

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The Indians, living good honest and believing, they have 'em by and by, when the time come. He keep 'em for them. That's sign, too, that pretty soon may-be-so, we finish this earth.

Dogs, He Know

He know everythings of what going to happen. Last summer, two dogs, I keep 'em. By and by, the one, he sick. Only little time he very sick. He die. *He* know. *He* know 'em that somebody, my family, may-be-so, mans or childrens or womans, going be sick, pretty soon die. *He* know it, *that* why he give his life, because he love my family. That's why he give it. He save, may-be-so, somebody who most very kind to him. *He* know! He man's best friend he got.

Two Dogs, He Keep 'Em

By and by, he sick; very much sick the man. All swell up his neck. Hardly he can catch 'em his breath. Pretty sick, nearly he die. He hear somethings. Pretty soon he understand it. One dog he saying: "Our friend, he very sick. May-be-so, he dying." The other dog, he saying: "He very sick man, our good friend; if only he know it, that kind of medicine." "Yes," the first dog he say; "why he no use it that kind medicine, growing there, and use it the way we

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know how." So the man, he hear. He use it that kind medicine. He all pretty good health now. He strong. He happy. His dogs, he can't hear 'em talk. But he very much thankful. That's the way. Dogs, *he* know.

LAKE MOHONK CONFERENCE

RUTH GAINES

THE Thirty-fifth Lake Mohonk Conference on the Indian, convened at the invitation of Mr. and Mrs. Daniel Smiley on October 16-18, was an event of unusual significance. Marking the resumption of these annual conferences initiated by the Smileys, after a lapse of thirteen years, it was honored by the presence of the newly appointed Commissioner and Assistant Commissioner of Indian Affairs, Charles J. Rhoads and J. Henry Scattergood. The linking of private effort with Governmental policy became the keynote of the meeting—a note of good augury, inasmuch as the Commissioner and his Assistant were called to office from the Indian Rights Association of Philadelphia, and have as a background the enlightened practice toward the Indian of the Society of Friends.

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Commissioner McDowell of the Board of Indian Commissioners, as informal secretary, welcomed the arrivals, who gathered to the number of one hundred and fifty. They represented the activities of diverse organizations, among them the National Research Council, the Phelps Stokes Foundation, the National Council of American Indians (for whom Mrs. Paul Bonnin, a "wild Sioux woman," was the eloquent spokesman), the Institute for Government Research, the Indian Rights Association, the Eastern Association on Indian Affairs, the Indian Defense Association, the religious press, museums and anthropological institutions (including the writer in behalf of the Museum of the American Indian, Heye Foundation), as well as the Governmental agencies of Public Health, of Education, of the Census, of the Reclamation Service, and of the House Committee on Indian Affairs. The delegates represented also distinctively missionary organizations such as Mohonk Lodge, the Bureau of Catholic Indian Missions, the Society for Propagating the Gospel among the Indians, the Young Women's Christian Association, the National Indian Association, the Council of Home Missions, the International Missionary Council, the Indian Mission of America, the Moravian, Dutch Reformed, Presbyterian, Lutheran, Methodist, Baptist, Congregational,

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Episcopalian, and Friends' missions. Dr. Samuel A. Eliot, Chairman of the Board of Indian Commissioners, presided with genial equanimity until his departure, when Dr. Paul de Schweinitz, secretary of the missions of the Moravian church in the United States, took his place.

Common sense, a desire to arrive at the truth, and to put both in practice in Indian policy, characterized the speeches and discussions. The purpose was quite frankly to lay before the Commissioners the combined experience, the gathered lessons, of the many years of effort represented. The failures of the past, the bright hope for the future, were the text—failures that had their primary cause in a mistaken point of view toward the Indian; hope based on the new personnel at the head of the nation's policies. The resolutions adopted screen in the usual generalities the beacon light of Mohonk, a light of fellowship. As Assistant Commissioner Scattergood himself expressed it at the opening session:

With all of our work surrounding this stolid, mysterious individual that we are working on and with, and with all of our plans for his education, his health, his economic opportunity, the problem of his employment, his home economics and everything else that goes to make up his life, how do we know that we really are penetrating at all inside of him?

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We have built up around him. We have been doing it for years and years with all these externals, but how do we know that we have really got inside of him at all? Has he any desire to build on what we are trying to do for him? . . .

It would seem to be a mistake to emphasize what certainly must seem to the Indian his inferiority, to talk too much about his leaving the reservations, and to think that his old life is not any good, but that his whole salvation and welfare is to be like white people and to lose his Indian characteristics. It seems to me that we ought to appeal to the nobility and the magnificence of the old racial fundamental characteristics that we associate with the real noble Indian, and if we can succeed in doing that it will result in the development of leaders among their own people, whose aim will be not merely to use their education to go out into life and make a bid for individual success, but on the other hand to acquire that new life so that they may carry it back to lift their own people all around them to higher standards.

I have often been calling the attention of our own educators in our work at Washington to the example of the marvelous work that has been done by Captain Pratt at Carlisle and by General Armstrong at Hampton and by Booker Washington at Tuskegee; and now at many other schools where the Negro race has been finding itself through the inspiration that came from these great leaders, you will find that

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the majority of students in those schools are there not merely to make a success of their lives as individuals, but that they are there in order to develop themselves to go out to help their own race. . . . And I aspire to the hope that in the Indian group something similar may take place and that we may educate Indians themselves to be leaders to build up their own race; and if we can do that I am sure that the problem of what the Indian is going to become will be rightly solved.

MINOR COOPER KEITH

THE Museum has lost another of its benefactors in the death, on June 14th, of Minor Cooper Keith. When the project of erecting the Museum building was under discussion, Mr. Keith contributed most liberally toward the building fund, and at the time of the opening of the Museum he gave to it a large part of his extensive collection of antiquities from Costa Rica, in the accumulation of which he had taken advantage of exceptional opportunities. Before the Museum had actively commenced work in the Central American field, Mr. Keith deposited in the American Museum of Natural History a selection from the gatherings of many years, including the gold

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and jadeite objects found in ancient graves of the Atlantic and Pacific coasts of Costa Rica.

The Keith collection in the Museum of the American Indian, Heye Foundation, formed the basis of the definitive work on the Pottery of Costa Rica and Nicaragua, by Dr. S. K. Lothrop, published in two parts as *Contributions from the Museum*, vol. VIII, 1926.

Mr. Keith was one of a remarkable group of American captains of industry who will always be recognized as the organizer and chief builder of the International Railways of Central America, of which he was ever justly proud. But more than this, he was the founder of the economic empire of the Caribbean, in the development of tropical agriculture, especially in connection with the banana industry. A man of many interests, he had the ability to gain the affection and esteem of all with whom he came in contact, which in large measure made it possible for him to accomplish more under adverse conditions than any other person in the opening of the vast resources of Middle America.

Everything pertaining to the ancient peoples of Central America was of interest to Mr. Keith, and his friendship and influence were always extended to explorers in this field. Aside from the important Costa Rica collection of the Museum, the

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gift of Mr. Keith, it was due largely to his influence that it possesses splendid collections from Guatemala and El Salvador, brought together by the writer and by Dr. Lothrop, for without his interest in the Museum it might not have been possible for these collections to have left the countries of their origin.

M. H. S.

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RECENT ACCESSIONS BY GIFT

From Mr. Reginald Pelham Bolton:

Eleven arrowpoints. Oldrag, Madison county, Virginia.

From Miss Cockcroft:

Ax with stone blade, used in dance. Seminole. Florida.

From Mr. Albert G. Heath:

Six arrowpoints. Cornwell, Chester county, South Carolina.

Forty stone beads. Orwell, Addison county, Vermont.

Eagle-foot decorated with beadwork, used as a pendant. Teton Sioux.

Powder-horn; bark bag. Ottawa. Michigan.

Medicine-bag of woodchuck-skin. Chippewa. Leech Lake, Minnesota.

From Mrs. Thea Heye:

Shawl. Quichua Indians. Ecuador.

Blanket. Cayapa Indians. Ecuador.

Cast figure of gold representing the Aztec King Tizoc (1481-1486). On the back is his hieroglyph (a wounded leg) and the Aztec date of his accession to the throne, 2 *calli*, 1481. Aztec. Texcoco, Valley of Mexico, Mexico.

From Mr. Gari Melchers:

Gunstock-shape club decorated with brass tacks; buffalo-horn spoon; two pipe tomahawks; war-club, handle wrapped with rawhide on which is incised decoration. Teton Sioux.

Woman's saddle of elk-horn with stirrups; pack saddle of elk-horn; lasso of rawhide; woven sash; dance bustle; parflèche case; two rawhide knife sheaths; buffalo-hide shield and skin cover with painted decoration; drum with painted decoration; saddle cloth of buffalo-skin; crescent-shape breast-ornament of iron; catlinite pipe with beaded decoration and with wooden stem; catlinite pipe

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with buffalo figure on stem and inlaid with lead, and wooden stem, decorated with beadwork; elk-skin with painted decoration; sheet with painted decoration; deerskin blanket with fringed edge; pair of moccasins with beaded decoration; raw-hide rattle decorated with feathers; quirt with bone handle on which is incised decoration; knife-sheath decorated with bead- and quill-work, knife has wooden handle; woman's saddle with beaded decoration; awl-case with beaded decoration; deer-hoof necklace; quilled blanket strip of buffalo-skin; deerskin coat with beaded decoration; necklace of bear-claws; pair of leggings with scalp-locks and beaded and quilled decoration; woman's dress with beaded and painted decoration; shirt with beaded and painted decoration; costume consisting of shirt and pair of leggings, decorated with scalp-locks and quill-work. Blackfoot. Montana.

Burden strap decorated with moose-hair. Mohawk. New York. See page 351.

Shirt decorated with scalp-locks and quill-work; quiver of buffalo-skin with beaded decoration; pair of moccasins with quilled decoration; horn spoon; quiver with beaded decoration. Assiniboin. Northwest Territory, Canada.

Turkey-feather fan, handle decorated with bead- and quill-work. Probably Assiniboin.

Quiver and bow-case; two bows; twenty arrows. Jicarilla Apache. Arizona.

Two pairs of moccasins with beaded decoration. Caughnawaga. New York.

Pair of moccasins with quilled and beaded decoration. Arapaho. Wyoming.

Pair of legging moccasins with beaded decoration. Comanche.

Necklace of large barrel-shape white glass beads; blue cloth shoulder bag with beaded decoration; shoulder sash of blue cloth with beaded decoration. Plains Cree. Canada.

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From Miss Grace Nicholson:

Woven belt. Tarahumare. Mexico.

Wooden carving representing a fish, red and black painted decoration. Haida. Queen Charlotte islands, British Columbia.

Mask; rattle. Bellabella. Vancouver island, British Columbia.

Shell covered with basketwork. Tlingit. Alaska.

Small pitcher representing an animal, white ware with red and black painted decoration; small pottery jar representing an animal, white ware with black painted decoration. Keres. Acoma, New Mexico.

Pottery whistle representing a bird, white ware with red, black, and blue painted decoration. Tigua. Isleta, New Mexico.

From Mr. John T. Reid:

Seed of the tumbleweed, used for food. Paiute. Nevada.

From Mr. H. B. Squires:

Five human bones. Burial Point, west shore of Great Pond, Montauk, Long Island, New York.

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NOTES

MR. EDWIN F. COFFIN, of the Museum, proceeded to Texas in January last for the purpose of conducting archeological work under the joint auspices of Cambridge University Museum in England and the Museum of the American Indian, Heye Foundation. After visiting certain caves in the Hueco mountains, northeast of El Paso, which had been promiscuously dug into in late years and considerable collections gathered therefrom, he moved to a pueblo site twenty-two miles

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northeast of El Paso, in the vicinity of Newman, New Mexico. This site, covering a large area, is strewn with potsherds and fragments of stone chips and burnt stones, with here and there an arrowpoint, beads of olivella shells, parts of worked shell ornaments, and bits of turquoise. The sherds include black on white, black on red, red on white, and red and black on yellow wares, all of prehistoric types, as may have been expected from the fact that there is no evidence that Pueblo Indians lived south of San Marcial, New Mexico, from the time the first Spaniards journeyed up the Rio Grande in the sixteenth century. Examples of corrugated and of incised wares were also found, but none with decoration in glaze.

By the middle of February, Mr. Coffin had transferred his base of operations to Bee Cave cañon in Brewster county, Texas, where he devoted his attention for the next four months to work in a rockshelter. This cañon is identical with the Eagle cañon of Mr. M. R. Harrington, who commenced a study of the archeological remains therein in February, 1928, but was compelled by force of circumstances to abandon the task before he was able to proceed very far.¹ Mr.

¹ See Mr. Harrington's brief paper in *Indian Notes* for July, 1928.

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Coffin learned that Bee Cave cañon is the name recorded on the quadrangle of this area published by the United States Geological Survey and no doubt was inspired by the wild bees which have their nests in the wall of the rockshelter.

The rockshelter, situated at the mouth of the cañon, was found to be 768 feet in length and 108 feet in maximum depth. Work was commenced where Mr. Harrington left off. The shelter seems to have been occupied at many different times and for no long period each time; for the artificial deposits, which varied from almost nothing at the outer edge to about four feet at the rear of the shelter, were separated from one another by layers of grass only a few inches apart, as if the occupants had successively inhabited and abandoned the site many times, leveling the floor with grass each time they, or others, returned to reoccupy it. Each layer of the deposits was removed and within them were found many artifacts and other objects; but there was no indication of any cultural difference in the layers, regardless of their depth. Among the objects found are worn sandals and fragments of sandals made in at least three patterns; numerous strings, knots, and wrappings of plant fibers; parts of nets tied with the regular netting knot; bags fashioned with the Fuegian coil and what appear

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to be parts of others made by the twining process ; basketry of checker and twill weave ; matting ; fire-drills and their hearths ; portions of rabbit-sticks, atlatls, and other wooden objects. There were also wooden foreshafts and notched ends of arrowshafts, but there was no sign of a bow. The occurrence of the atlatl and the arrow in deposits indicating no great range of time would seem to suggest that the cave had been inhabited during a transition period in prehistoric times. Also found were implements of bone and antler, and various stone objects, including small pebbles wrapped with vegetal material, metates, manos, hammerstones, arrowpoints, knives, and chips. There were also pieces of gourds and of tanned skin ; corn, piñon-nuts, *sotol* quids, and other food products. The only suggestions of pottery are some small earthenware figurines, and three tiny fragments of vessels, one of which (part of a bowl) is of thin brown ware with black painted decoration. All except the figurines were found on or near the surface.

Other caves and rockshelters in the vicinity were examined by Mr. Coffin, most of which revealed signs of former occupancy. In one of these caves was found a skeleton buried on a woven skin blanket ; in another was a skeleton which had been flexed and tied with fiber cords ; and in a third

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cave was a skeleton and, a foot away, an atlatl foreshaft. The usual basketry, sandals, and strings were found as in other caves.

In the middle of June Mr. Coffin investigated a rockshelter on the property of Mr. C. A. Markward, in Satan cañon, a branch of Devils cañon, twenty-five to thirty miles northwest of Del Rio, in Valverde county. Several burials were found here, but all had been disturbed by burrowing animals or by laborers living in the vicinity. In addition, basketry, shell, stone, and bone objects, similar in the main to those of Bee Cave cañon, were recovered.

Mr. Coffin returned to the Museum toward the end of July and has taken up the preparation and study of the materials collected.

THE facilities of the Museum library were taxed to capacity during the summer by readers who availed themselves of the vacation months to pursue researches here. They came from California, Washington, Oklahoma, Kansas, Vermont, and Florida, as well as from various parts of New York state. The history of Inwood, primitive devices to be put to actual test in wilderness conditions by a noted explorer, the keyword to a cross-word puzzle for a prize contest, the names of tribal chiefs for a band of girl scouts, the medicines of the American Indians, their

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foods, their legal evolution, were among the subjects on which information was sought. Not the least interesting queries, and the hardest to answer, were three by Indians as to the history of their own people.

Miss Nellie Barnes, of the University of Kansas, spent a month in research on Indian poetry, songs, and dances, making use of the Hodge and Saville collections, and left us to continue her quest at Harvard, the John Carter Brown Library, and the Library of Congress. Her aim is to obtain the earliest written references, or those in original editions, and her growing bibliography marks the progress of a work which will be of the greatest bibliographical as well as ethnological value. Miss Barnes has already spent fifteen years in this monumental research, and is an authority in her field.

Mr. W. A. Blossom, of Tampa, Florida, was another indefatigable searcher, having as his object all possible data relative to eastern Florida from the time of its discovery through the successive periods of Spanish, French, English, and American supremacy. The A. E. Douglass collection afforded him material for two weeks' study. Mr. Blossom was especially interested in tracing the sites of the various aboriginal and colonial settlements about Tampa bay. His pur-

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pose in doing this is in connection with the new Tampa Bay Museum of Antiquities and Natural History at Tampa, of which he is one of the founders. The researches of this Museum will throw much light on the colonial tenure of Spain (when the gold freight of the galleons from Mexico was transshipped through now waterless bayous across the peninsula, to be reloaded on the eastern shore, for fear of the pirates who infested the southern keys), on the penal colonies of England, and on the French refugees of the Napoleonic wars—pages of history as yet unwritten. Incidentally thus will doubtless result a series of maps showing the striking changes even during historic times in the hydrography of Florida.

The library was closed during September, affording the Librarian an opportunity to visit the Public Records Office in London and to procure there photostats of certain documents relative to Daniel Claus, which, it is hoped, will form the basis of a forthcoming study of this loyal servant of the Indians and of King George the Third.

MR. F. W. HODGE spent about a month of the summer at the field school of the University of New Mexico in Jemez cañon, New Mexico, where, at the invitation of Prof. E. L. Hewett, he delivered a series of lectures on Spanish and Indian contact in the Southwest during the six-

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teenth and seventeenth centuries. Toward the close of August he attended the conference of archeologists interested in Southwestern research, held at the invitation of Dr. A. V. Kidder at the scene of his Pecos excavations, the results of which were highly informative to the many representatives of American institutions who were fortunate enough to be present. On his return journey to New York Mr. Hodge visited several village-sites in Rice county, Kansas, by invitation of Mr. Paul A. Jones, of Lyons, who with his brother Horace and several other fellow spirits has gathered a representative collection of objects from the sites which are excellently exhibited in the court-house at Lyons, under the care of the Rice County Historical Society. The sites visited are of both archeological and historical importance by reason of the fact that they reveal the remains, so far as determinable without systematic excavation, of the grass-house villages of the Wichita Indians of the ancient Province of Quivira visited by Coronado on the Arkansas river in central Kansas in 1541. The chief artifacts consist of fragments of pottery cooking vessels, mainly of plain ware, although some are ornamented by incising and by stamping with a cord-wrapped paddle, but without color. A few small, typically Pueblo painted sherds have

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also been found in the vicinity, as might have been expected when the constant communication between Quivira and New Mexico in early times is considered—communication so common that a well-worn trail, which in later times became the Santa Fe Trail, extended between the two distant provinces. Among the other objects are bone awls, notched bones, especially scapulæ; small finely chipped and horizontally notched projectile points; drills and scrapers; well-fashioned smoking pipes of catlinite and other stone; metates and manos and other artifacts illustrating somewhat the life of a sedentary agricultural people, who also hunted betimes. The house sites, which still remain largely undisturbed by cultivation, are traceable especially in springtime when the accumulation of moisture in the slight depressions, together with the enriched soil, encourages the growth of weeds which contrast strongly with the surrounding buffalo sod.

DR. BRUNO OETTEKING, Curator of Physical Anthropology, spent the summer in Germany, visiting a number of institutions. He addressed the Anthropological Association of Göttingen in the Blumenbach auditorium of the Anatomical Institute of the University there, visited the Neandertal site near Düsseldorf on the Rhine, and was present at the dedication of the new

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building of the Anthropological Institute of Kiel University. He also attended the eighteenth meeting of Scandinavian Naturalists in Copenhagen, and made a renewed study of the famous Lagoa Santa material in the Zoölogical Institute of the Danish University. In addition to his research work in the Museum, Dr. Oettinger has resumed his courses in physical anthropology in Columbia University.

THE National Museum of Canada announces to this Museum that its recently published Annual Report for 1927 may be obtained by students, free of charge, on application to Dr. W. H. Collins, Acting Director, at Ottawa. The report includes an account of a field trip to Newfoundland in search of Beothuk remains by D. Jenness, and papers by Harlan I. Smith on the Kitchen-middens of the Pacific Coast of Canada and *Materia Medica* of the Bellacoola Indians and Neighboring Tribes of British Columbia.

DR. SAMUEL K. LOTHROP left New York for Chile late in August to spend about a year in archeological research in the western foot-hills of the Andes, as well as to conduct ethnological studies and to gather illustrative artifacts, with special reference to the Araucanians. The ex-

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pense of Dr. Lothrop's field studies will be borne by Mrs. Thea Heye, wife of the Director.

THE long-deferred memoir on "Tizoc, Great Lord of the Aztecs, 1481-1486," by Prof. Marshall H. Saville, will shortly appear as vol. VII, no. 4, of *Contributions from the Museum*. In this monograph the author presents the traditional and historical evidence in regard to the founding of Tenochtitlan and the erection of the great temple of Huitzilopochtli, together with the succession of the great lords, or *tlatoani*, especially Tizoc, and the memorials of his reign, with particular reference to the golden image of this ruler, a gift to the Museum by Mrs. Thea Heye, wife of the Director.

AT THE session of the International Congress of Americanists held in New York in September, 1928, the South American scholar Dr. José Toribio Medina presented an extended paper, which was read by title, "Bibliografía de las Lenguas Quichua y Aimara." Being too long for the *Proceedings* of the Congress, its publication has been assumed by the Museum and will appear early next year.

A COLLECTION of nearly one hundred baskets of the Eastern Mono, Washo, and Panamint Indians, gathered during many years by the late

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Mrs. Helen J. Stewart of Las Vegas, Nevada, has been acquired by the Museum.

A FINE old carved wooden mask and three snowshoes of the Seneca of Cattaraugus reservation have been presented by Mr. Joseph Keppler, a trustee of the Museum.

BY EXCHANGE with the Southwest Museum at Los Angeles the Museum has received a carved center-post of a Delaware Indian house.

MR. F. W. HODGE has been appointed a vice-president of the Archæological Institute of America.

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POST-CARDS IN COLOR, ILLUSTRATING PHASES OF INDIAN LIFE AND ART

THE MUSEUM now has for sale, at fifty cents per set, two sets of colored post-cards, one set of a dozen illustrating archeological and the other set ethnological subjects. For each set there is a special envelope, appropriately embellished with an Indian design in colors. The cards themselves, which are beautifully printed by the Helio-type process, illustrate the following subjects.

Archeological Subjects

1. Prehistoric pottery vessel from an excavation in San Salvador, Republic of Salvador.
2. Prehistoric cylindrical Mayan jar from Yascaran, Honduras.
3. Decorated double-mouthed bottles of the prehistoric Nasca culture of Peru.
4. Prehistoric effigy vase from Nicoya, Costa Rica.
5. Jars from the prehistoric ruins of Casas Grandes, Chihuahua, Mexico.
6. Prehistoric vessel embellished with painted patterns and with human effigies, from Recuay, Peru.
7. Effigy vessel from Mississippi county, Arkansas.
8. Earthenware incense burner from British Honduras.
9. Sculptured alabaster vase from Honduras.
10. Ancient carved and painted mirror from Peru.
11. Carved stone receptacle from the Valley of Mexico.
12. Jade chisels from Alaska.



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Ethnological Subjects

13. Human bodies shrunken after the removal of all the bones by the Jivaro Indians of Tierra Oriente, Ecuador.
14. Head-dress, wands, and whistles used in ceremony by the Hupa Indians of California.
15. Deerskin coat, decorated in painted and rubbed designs. Naskapi Indians of northeastern Canada.
16. Sioux shirt made of deerskin, decorated with porcupine-quills, scalp-locks, and painted lines.
17. Ceremonial mask of carved and painted wood. Auk division of the Tlingit of southern Alaska.
18. Head-dress and wands used in a Corn dance by the Zuñi Indians of New Mexico.
19. Shirt woven of mountain-goat wool, used in ceremony by the Chilkat Indians of Alaska.
20. Feather head-dress worn by the Caraja Indians of Rio Araguaya, States of Matto Grosso and Goyaz, Brazil.
21. A typical tipi of the Indians of the northern plains.
22. Jivaro Indian in dance regalia. Ecuador.
23. Pueblo water-jars from Acoma and Zuñi, New Mexico.
24. A small plaza of Zuñi pueblo, New Mexico, during the performance of a Rain dance.

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